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Notice.

Literary contributions and correspondence should be addressed to the Editor, Tottenham St., W.

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Good News from America. Notwithstanding an abundance of "hot air" from the Edison party, there are signs that exhibitors in the States are refusing to accept an inferior film service even when the alternative of prosecution for patent infringement is laid before them. The latest news from the States is that the Independents are gaining ground all along the line. In a letter recently received by the *Weekly* the writer says—"Matters over here are getting very exciting owing to many of the theatres rejecting the Association and taking Independent Films. The largest theatre in New York has just done this and one of the largest circuits of theatres (Percy Williams) are adopting Independent films this week, July 23rd." The Edison party are undoubtedly getting "skeered"; the permission extended to F.S.A. renters to cut prices in competition with the Independents shows this. The suggestion has now been made that the Independents should imitate their opponents and form an organisation. It is to be hoped they will do so, and fight a still stronger fight until a final defeat for Monopoly is secured.

The Life of a Film. On no subject of interest to the trade do opinions differ so widely as on the length of time which a film may be kept in use without serious deterioration. On one hand we hear of a film being used practically continuously for eight months, on the other the head of one of our leading renting concerns tells us that as a general rule, after sixteen weeks' use by his customers, subjects are so worn that they must be "retired," while sometimes they are worn beyond repair after twelve or in some cases even eight weeks' use. The significant point about the two cases quoted is that in the first the operator was the actual owner of the film, while in the other the subjects were handled by operators of widely varying degrees of ability. Undoubtedly it is the operator who principally determines the life of the film, though not wholly, for the wearing qualities of films vary greatly. Another cause of the discrepancy is undoubtedly the fact that the one film was passed only through one machine, while the other was on a different make of instrument each week of its short life. We do not ourselves pretend to offer a remedy for the short life of the film, but we draw attention to these points in the hope that our note will elicit suggestions from renters and exhibitors, whose interest it is that films should enjoy a long life, and from operators, who are better situated to afford information on the matter and to make suggestions than anyone else.

Do Animated Pictures Injure Eyesight?

By J. CATER, M.D.

[The following article, extracted from a recent number of *Pearson's Weekly*, should prove of interest to members of the film trade, to whom the writer's suggestion as to the means of reducing the risk to the eyesight should be of value.—Ed.]

The question before us is whether any injurious effect on the sight is likely to follow entertainment by means of "animated pictures," and, if so, whether the ill-effects are merely temporary, or in any sense of the word to be regarded as permanent.

Probably, every person who has patronised one of these

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On Bad Terms with their House-Porters

Mr. and Mrs. Cake had the good luck to be on good terms with their door-keepers, but with their wish to have a dog they upset everything. The picture of the accidents and misadventures of the tenants harried by the worthy officials is one of the highest comic, ending in the removal of Mr. and Mrs. Cake and their dog to a quieter abode.

Code Word, "Emploi." 528 ft. The Subject, £8 16 0
Toning, 9/-

Pierrette's Talisman.

Pierrot, faithless and clumsy lover that he is, has left an incriminating paper in the pocket of his clothes. This Pierrette finds, and she leaves him in the middle of the night and lays down on the trunk of a tree and goes to sleep. A good fairy, always obliging in these matters, comes to her and gives her a talisman which will enable her to have anything she wishes for. First she asks for a sedan chair, and all sorts of magnificently dressed young gentlemen come to her and make love to her. She is so pleased, for Pierrot will be jealous. But she is not cruel and it is only in her dream that she tried to punish Pierrot for his unfaithfulness. All's well that ends well, and one moonlight night we find Pierrot and Pierrette as much in love with each other as ever.

Code Word, "Encre." 890 ft. The Subject, £14 16 8
Colouring and Toning, £8 2 6

A Runaway Mother-in-Law.

The Mother-in-law in this picture is so unselfish that she undertakes to remove her son-in-law's furniture, and takes the place of the horse in the shafts. But, having to go down a sloping street, she cannot withstand the weight of the carriage, which drags her down and all the furniture with her. At last she lands in the village pool where she takes a free bath, whereas her son-in-law, delighted at seeing her in such a plight, makes a show of doing his best to help her out.

Code Word "Envoi." 330 ft. The Subject, £5 10 0

Spanish Army.

Titles of pictures:—Recruits taking the Oath, The Cadets, Attacking a position.

Code Word, "Erable." 445 ft. The Subject, £7 8 4

The Haunted Castle.

This is a dreadful tale which the peasants whisper to one another at night, and it goes thus:—Once upon a time the Squire of Badnews used to walk about his castle in the moonlight, and anybody happening to be near could have heard him sneering. One night, Sir Baldhead and his page Odin saw the squire's ghost, and the assaulted his castle for they knew that it was enchanted, they broke in the door and entered the old building where they became the sports of unheard-of delusions. In one part of his castle the Squire had been keeping sequestered for years a noble and titled lady whom he wished to marry against her will. After a series of extraordinary incidents which ended in the release of the lady, Sir Baldhead was lucky enough to be given her hand and heart for his reward, and so the story ends well, after all.

Code Word "Dompteur." 610 ft. The Subject £1 3 4
Toning £1 0 0

The Mystery of the Mountain.

The masked man, invisible and unseizable, whose presence in the neighbourhood makes itself known by the horrible murders he perpetrates from time to time, for the bodies of his strangled or stabbed victims are found in the morning, has become such a terror that all the men in the village go on a beat. Their amazement is great, however, when they discover that the culprit is the forester himself, the man to whom has been entrusted the safety of the village and woods.

Code Word, "Envolee." 495 ft. The Subject, £8 5 0

The Jealous Fiance.

The daughter of Earl High-Born is engaged to her cousin, a very handsome but effeminate, gentleman, and she prefers the manly and strong highwayman Red Ike to him. Her cousin is so vexed on hearing this that he promises the police to deliver over to them his rival if they will send a few men to Red Ike's den. The latter, however, having been warned in time by the Earl's daughter, baffles all her fiance's plans, and succeeds in involving him in his own trap; after which he escapes with the young lady while his enemy is fretting himself to death in the hands of the police.

Code Word, "Enfoncer." 560 ft. The Subject, £9 6 8
Toning, £1 0 0

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pathe's Films stand alone and ahead of all other makes in every respect—Photographic Quality Excellence in Staging, Steadiness, Colouring, Toning, Durability.

exhibitions has felt a desire to "stop the works." That is to say, they have been conscious of a wish for the movements to cease in order to take in more perfectly what is being presented to the eye.

This feeling has its origin in the abnormal demand made upon the sight, in consequence of the rapidity with which each section of the picture moves. For, it must be remembered that every one of these photographic representations is composed of an immense number of tiny fragments, the whole of which are made to pass in such rapid succession as to afford the pleasing effect of life and motion. Something like 160 of these sections flit across the line of sight every minute, each of which is equally necessary to complete the picture. The speed at which these sections travel across the sheet, together with the immensity of their number, involves a severe strain on the eyes if the scene depicted is to be appreciated.

To contend that the combined effect of these quickly passing sections is but a representation of natural movement, does not obviate the strain involved in putting together the 1,000 or more minute portions which enter into the composition of the complete picture. The scene ultimately represented may be pleasing, and even beautiful, but the means employed to present it demand an effort on the part of the eyes abnormal and injurious. And, moreover, the constant flickering of white streaks so generally noticed at these exhibitions, largely increases the difficulty experienced by the sight to obtain a restful view of what is thrown upon the screen.

A similar effect may be produced by persistently reading in a fast moving train, because it is impossible to hold a book with sufficient steadiness to allow of a normal use of the sight. The continual shake of the lettering due to movements of the railway carriage calls for special effort on the part of the eyes, and this extra effort naturally results in fatigue. The muscles of the eye are constantly required to alter their adjustment, and the focussing apparatus in the eye is continually called upon to adapt itself to varying distances. The inevitable result is one of more or less weariness of the sight.

The retina of the eye is the essential organ of vision, for upon it are focussed images of all the objects we see. It is composed of ten layers, each of which differs from the rest, and plays its own particular part. The complete structure is pierced by numerous minute blood vessels, and these are liable to exactly the same troubles that may affect similar vessels in other parts of the body.

Much of what has been said with regard to the muscles of of the eye applies with equal force to the retina. That is to say, injurious effects may as readily follow an undue strain of the structures of the retina when they are called upon to sustain unnatural and prolonged effort. In fact, since the retina is more delicate in its composition, in all probability it would more quickly sucumb to any unusual strain. And, in the event of its being put to an improper use, its condition would eventually prove to be that which is technically known as "retinitis."

Now, "retinis" is nothing more nor less than an inflammatory state of the retina. It is accompanied by diminution of the power of vision, especially noticeable in dim light and the darkness of night. In its earlier stages it may easily escape detection, but later on its presence becomes evident by the person's inability to see. During the period of inflammation the tiny blood vessels become distended, and, yielding to internal pressure, may burst and cause hæmorrhage.

Retinitis is a condition very apt to be set up by frequent and prolonged inspection of "animated pictures." All the movements and flickerings, of which mention has been made, are imaged on the retina; so that it is no matter for surprise if this minute and delicate construction takes on a condition of inflammation.

This wonderful structure is admirably adapted for its legitimate uses, but, if called upon to undertake work for which it was never intended, it inevitably yields to the inflammatory process. And, what is more, we must bear in mind that the existence of disease in other parts of the body, particularly such as effect the state the blood, predispose the retina to take on inflammation as soon as some exciting cause is at work from outside. Consequently, when an abnormal effort of the sight is required, as it is when witnessing "animated pictures," at a time when actual disease is present elsewhere, the danger of retinitis being set up is a very grave one indeed.

What has been said, both with regard to the muscular structures of the eye and to its retina, would hardly apply if our visits to these entertainment were limited to one or two; but if the pleasure is to be frequently indulged, there is undoubtly a serious risk of permanent injury to the sight.

A common error in this country with regard to exhibitions of "animated pictures" is that of placing the patrons too near the sheet on which the scenes are thrown. The greater the distance between the eyes and the sheet the less of movement is perceptible. In England the higher priced seats are usually placed at the front and nearest to the pictures, while the cheaper ones are arranged at the back of the building. For the reason already given, this procedure is most undesirable, for if these "animated pictures" must be seen, by all means let us witness them from as great a distance as possible.

On the continent people are less conservative; the least expensive seats are those immediately before the screen, and in front of the rest of the audience. Those persons who are able to pay higher prices for their privilege are placed at a greater distance from the screen, while those who pay tip-top prices sit behind the rest of the audience. This is as it should be, if the effect on the eyesight is the primary consideration, for at the back parts of the building the peculiar strain these exhibition involve is very considerably reduced.

PATHE PICTURES AT THE EXHIBITION.

One of the indisputable successes of the Franco-British Exhibition has been the Pathé Picture Hall, which is illustrated above. During the run of the Exhibition it has been visited by thousands, among those who have enjoyed the exceptionally good programme of Pathé films being the Royal visitors to the Exhibition. It will be noticed that Pathé's made good use of their strong drawing card—the exclusive pictures they obtained of the Olympic Sports in the Stadium.

WALTURDAW.

The Pirate Ship.

A splendid example of staging, this film takes us back to the days when piracy was a feature of the high seas. The film opens with a view of the pirate ship sending a broadside shorewards. The second scene shows a sitting room. One of the shots from the pirates' cannon crashes through the window and fills the room with smoke, but a black servant pluckily picks it up and throws it out. The shutters are then hastily shut and barricaded, and the small household—a young husband and wife and the servant—prepare to defend themselves. The pirates land a large party and the three are captured, after a gallant resistance, and carried to the pirate ship, where the black is made to walk the plank. He succeeds in swimming ashore and reaches a coast-guard station, and a party of tars are soon off to the rescue of the husband and wife, which is safely effected, the pirate ship, with all aboard, afterwards being blown to pieces. This film is throughout of excellent quality, the acting good, and the costumes accurate in every way.

Length 350 feet. **Price £8 15s. (less 33⅓ p.c.)**

For His Child's Sake.

To obtain food for a starving wife and child, an out-of-work man assaults a gentleman who refuses him alms, and is taken in charge and sent to prison. He succeeds in effecting his escape in convict dress, and an exciting chase follows over land and water, the fugitive at last reaching his home, to find his wife dying. The sorrow, with the privations he has undergone, prove too much for the convict, who falls lifeless as the warders enter to recapture him.

Length 460 feet. **Price £11 10 (less 33⅓ p.c.)**

A Week in Russia.

A travel series of excellent quality, giving a remarkably vivid idea of the customs of the Russian people, the severity of the climate, the splendour of the ecclesiastical buildings contrasted with the squalor of the peasants' houses, etc., etc. Among the Scenes are Street Scenes in St. Petersburg, showing the extent to which sleighs are used in the snow; St. Catharine's Church, St. Petersburg, a magnificent specimen of the ornate architecture of the Greek Church; Ice Breakers at work, preparing ice blocks for export to warmer countries; Novgorod, the famous fair, street scenes, etc.; Moscow, Napoleon's Cannon. A Bear Hunt.

Length 468 feet. **Price £11 14 (less 33⅓ p.c.)**

Something on his Mind.

The Hero is worried by the receipt of bills which he cannot pay, by visits from importunate creditors, and by the tradespeoples' refusal to supply him, except for cash. To add to his miseries, his wife goes out shopping and leaves him to mind the baby. Hubby places the infant in the cupboard and forgets where it is; then puts it in the oven in place of the ham, and affectionately nurses the latter; at last setting the stove alight, and bringing in the fireman.

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THE WEEK'S NEWS.

The Urbanora Studio

has been busy lately, among the distinguished visitors who have posed in the well equipped studio at the top of the Urban premises being the South African athletes who did so well in the various competitions at the Olympic games, these photographs being reproduced in "South Africa."

Mishap in London.

Two men named Daniel Wiltshire and R. A. Macaulay were burned on Monday night by the ignition of some films which were being used for a kinematograph entertainment at the Empire Music Hall at Islington. The curtain was lowered and the audience were unaware of the accident.

The Management

at the Operetta House, Edinburgh, brought to a close on Saturday, 1st August, a season which has had an uninterrupted run of success. This last week several capital pictures were shown, chief amongst the number being Harry Lauder in a Hurry, Napoleon and the English Sailor, and A Nervous Twitching. There have been good attendances.

Mr. Wm. Coutts

put on the following programme at the Palace, Swansea, on August 31st :--Sampson, Watchman's Wedding, Explosive Calf, Young Sportsman, True Till Death, Involuntary Farman, Beautiful Biarritz, Hilda's Lover, For a Crown, When Casey Joined the Lodge, The Tempter, Poor Blind Woman, Day of Robbery, Victim of His Probity, Buying a House, and The Reprieve.

The Walturdaw Cinematophone

is, we hear, going ahead at the various places where it is installed. It has entered upon its 9th week at the Theatre Royal, Hull. As evidencing the pulling powers of the instrument, we are informed that after an installation of singing pictures, by the Walturdaw Co., had been running in a certain town for a certain period, the manager of an opposition concern wrote in expressing his wish to have a similar machine installed.

An Uninflammable Film.

Count Chandon de Briailles, writing from Paris, says—In your last issue I read that Mr. Thomas Barrasford has submitted to the London County Council an apparatus for quenching kinematograph film fires. That apparatus is an improvement, but does not suppress the great danger caused by the accumulation of films in theatres and other public places. The slightest spark may cause terrible accidents. Since this matter is of interest to everybody, will you allow me to inform you that I am now submitting to the Prefecture of Police of the Seine a patent process by which kinematograph films are made absolutely non-explosive and non-inflammable? No details of this new stock are to hand.

Scarcity of Operators.

The Walturdaw Co. are one of the firms which have felt the scarcity of fully qualified operators and in order to supply the want as far as they are concerned, they tell us that intelligent men who care to send their names into them will be fully trained and given employment in turn as vacancies arise. We are informed that Walturdaw have had a scheme for thoroughly training their own men in operation for some time.

Swansea Palace.

The people at the Palace, Swansea, have, during the past season, been treated to some fine films dealing with Shakesperian plays, such as Macbeth, Hamlet, etc., and last week they were shown Romeo and Juliet. Other interesting films shown were The Mountaineer's Son, The Lunatic, A Workman's Revenge, A Girl's Sacrifice, The Travelling Bags, The Mesmeriser, The Lady's Companion, Baby Competition, The Poisoned Pills, Revenge! Right to Live, She Wanted to be an Actress, In the Days of King Richard, Two Men and a Girl, A Man in a Thousand, and Black Diamonds.

The Popularity

of the New Century Animated Pictures at the St. James' Hall, Harrogate, is as great as ever, and large houses are the order each night. This week a couple of hours' good entertainment is provided, and, needless to add, much appreciated. The success of The Great Moror Race at Dieppe led to it being repeated, whilst the Royal Visit to Leeds is produced by special request. The humourous items are again good, and comprise The Little Conjuror, The Irresistible Piano, The Motherly Pram, The Architect's Apprentice, Lottery for a Lady, and Mr. Hayseed's Bargain. The pick of the dramatic films are The Carnival and The Swashbuckler. A richly-coloured item is Peculiar People. The advantages of the newly-invented Caterpillar Engine are well displayed, and it proves a very instructive film.

The Star Film Trading Co.

will, we understand, be under the management of Mr. James H. Downie, previously with Messrs. Romanet and Guilbert, of London and Paris. Mr. Downie was associated with the latter for some five years and is well known to many members of the trade. The Star Co.'s premises are now fitted up and include a capital projecting room for films.

Pictures in Leeds.

There are some delightful new films in this week's programme of pictures at the Assembly Rooms in New Briggate, Leeds. One of the most interesting of the series is that depicting the Reedham Boys' Festival Drill this year. This should certainly be seen. The new educational series take one through the Riviera on a motor-car, and the trip is most enjoyalbe. The excellent Royal Visit film is again included, so popular does it continue to be. There is also a capital selection of humorous pictures. A very big programme is provided this week at the Coliseum, where the International Moving Pictures continue to attract good audiences. When one considers the excellence of the pictures, this is not surprising. The new films introduced this week equal anything shown in the past, and an entertaining evening can be anticipated here with confidence. Some of the comic ones are particularly good, and there are educational and scenic subjects to give delight.

Praise of Poole's.

If you are not very old and not very serious, if you can cry at a touching bioscope story without poking too closely into how it was got, if you have an eye for the wonders of the world from sea bottom to mountain top, and if you have, above all things, a soft corner for the jolly fellow with death-white face who says funny things and bumps his head or his red nose for you half-a-dozen times an hour—then, says the *Manchester Guardian*, you must not miss Poole's Myriorama. Here are pictures of all sorts of things and places from all over the world, and many of the pictures move and "work" like real things There are tiger hunts, and storms on mountains, and divers at the bottom of the sea. And near the end of the performance there are some gymnasts who swing right up into the roof and, at the end, fall, all four of them, one after another into the net.

Kinematograph Licences.

At Tottenham, last week, Mr. James Philip Beaven, the owner of the Tottenham "People's Palace," and Mr. John Wood, the manager, were summoned for using the place for a public entertainment. Mr. Wrottesby appeared to prosecute on behalf of the Middlesex County Council. The evidence showed that Mr. Beaven had had a licence for the building, which was cancelled. He applied again, and was told he would be granted a licence providing certain alterations were made. Those alterations were not made, and a kinematograph entertainment, accompanied by music, was given. It was contended that such an entertainment did not need a licence. The case against Wood was dismissed on the question of ownership, and Mr. Beaven produced a letter from the County Council stating he might use the building for a kinematograph accompanied by a piano. Mr. Wrottesby said the council had since changed its opinion, but Dr. Daly held that the letter had not been cancelled, and dismissed the case with £1 1s. costs.

We have REDUCED the PRICE of Foreign Subscriptions to the

VIEWS AND FILMS INDEX.

(PUBLISHED WEEKLY.)

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Like our famous subjects, "Two Little Waifs," "Miner's Daughter" and "Errand Boy," it will find a place on every showman's programme, and the exhibitor without it, is losing an opportunity of drawing crowds.

The following is a brief outline of the plot, but the execution and acting make the subject one of the finest issued.

1. A young man, of good position, is detected cheating at cards. Turned out of club.
2. Forges Father's name to cheque. Driven from home.
3. Friends and acquaintances ignore him; reduced to extreme poverty.
4. Attempts suicide from bridge. Stopped by friendly policeman.
5. Is befriended by policeman, taken home, and persuaded to enlist.
6. Joins Lancer regiment.
7. Distinguishes himself at the war. Earns the V.C.
8. Parents read of the deed and relent.
9. A magnificent scene. Decorated before the regiment.
10. Received home again.
11. Visits his friend the policeman.

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Mechanical Appliances for the Optical Lantern.

— PART VII. (continued). —

Again, if very fine lines are engraved on a hard surface very close together, as on some ornamental buttons of steel or other metal, or are drawn upon glass with a diamond point, the rays of light, being reflected from the roughened sides of the fine ridges or furrows produced by the graving tool or the diamond, meet and interfere with one another, causing the various colours of the spectrum to present themselves. This is the phenomenon usually called "Diffraction."

Diffraction gratings, made by ruling such lines very closely together upon glass, are costly, but there are homely and easily obtained substitutes ready to our hands. Mr. Wright has reminded us that the feathers of many birds supply gratings between their fibres which show the effect exceedingly well. The feathers of domestic poultry are usually too coarse and not sufficiently closely set to give very good results, but the small feathers of the pheasant are of finer texture, and those of some other birds probably better still. If such a feather be bound between two plain glasses to form a lantern slide, and the glasses blackened with some opaque varnish so as to exclude all light except that which passes through the delicate fibres of the feather, the slide, when placed in the lantern, will give good colour effects upon a screen placed at a short distance, if a luminant giving a good white light is employed. It is not desirable in experiments of this kind to attempt too large a disc, owing to the great loss of light due to its being spread over a considerable area; a screen distance giving a disc only large enough to be distinctly seen by the spectators gives the most satisfactory results. Very fine wire gauze or perforated zinc will also show these diffraction phenomena very well, and a piece of very fine muslin or cambric, mounted as a lantern slide between two glasses, may also be pressed into the service.

Some of the best effects to be obtained by the use of simple materials are to be had from finely perforated card such as is used for working into bookmarkers and other ornamental articles by embroidery with silk. Taking a few small pieces of this very familiar material, of different degrees of fineness, and mounting them in frames as lantern slides, experiment will soon enable us to select the ones which gives the most pleasing results. If the slide be first accurately focussed to give a sharply defined pattern of bright spots on the screen, and then thrown slightly out of focus so as to project them towards a focal point rather beyond the screen, the light from the adjacent spots will overlap and the colour effect be considerably increased by the interference thus brought about.

If the light, after passing through one perforated disc is caused to pass through another placed slightly in front of it, the effect may be varied and increased, especially if one or both can be placed in a chromatrope frame or some similar contrivance for revolving one of them in front of the other, when the varying directions in which the light rays meet and interfere, cause changes very beautiful in the succession and arrangement of the colours produced. The writer has found some of these experiments with perforated cards exceedingly effective when produced on a small scale to economise light, it being obvious that coloured light, being due to the residue after withdrawing some of the components of ordinary light, must always be less brilliant than white light, which contains them all in due proportion.

Very brilliant and even gorgeous displays of colour due to interference may also be obtained by observing the reflections from thin films such as soap bubbles. It is said that Sir Isaac Newton, the acknowledged leader of physical science study of his day, was taken for a harmless lunatic and an object of pity by a neighbour, who observed an elderly gentleman of inoffensive appearance seated at an open window blowing soap bubbles and studying the play of light and colour upon their delicate and fragile surfaces.

Mr. Wright and other experienced manipulators recommend that soap bubbles, the reflections from which are to be projected upon the screen, which may be effectively done by the aid of the open-fronted lantern, should be flat rather than of the usual globular form. This may be done by the use of rings of wire bent to the required size and very carefully smoothed so as to present no sharp points or corners. If dipped into melted paraffin wax such as may be had by melting down an ordinary paraffin candle and allowing it to cool, any roughnesses or inequalities will be covered over, and the delicate film protected from them. Dipping such a ring in a solution of soap capable of giving as tough a film as possible, for which purpose the best Castile soap is found to be superior to the more ordinary kinds, a film may be lifted (with a little skill acquired by experience) and supported on a retort stand or other convenient appliance in such a position that the light concentrated upon it from the lantern condensers shall be reflected from it through the projecting lens to the screen, all stray light being excluded as far as possible. The image thus projected will glow with brilliant colours if well illuminated, the colours changing as the thickness of the film varies with the flow of the semi-fluid material of which it consists. In these instances the interference is due, not to diffraction, but to the rays reflected from the front surface of the film being overtaken by those which have passed through it and been reflected from the air layer behind the farther surface, suffering delay and refraction in passing through the thin film just sufficiently to enable them to reinforce some of the coloured constituents of the light, to extinguish others, and to weaken or strengthen the remainder in varying degrees depending on the wave length of each.

The complete darkening of the room by excluding all stray light, which is very important in all lantern work, far more so than any inexperienced person would suppose, may be regarded as absolutely essential in the case of experiments such as we are now considering, the amount of light available being very limited, and needing to be used to the best advantage and under the most favourable conditions circumstances will permit.

W. H. GOLDING.

(To be continued.)

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No. IV.—"SNATCHED FROM A TERRIBLE DEATH."

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We have already in this series dealt with one of the most successful of the animal studies for which the Hepworth Co are deservedly famous, and, for our fourth instance of a film subject which in treatment and subject is sufficiently above the average to merit detailed description, we have recourse again to the firm which produced "Rover," "Black Beauty," "Dumb Sagacity," and a host of other films on the same lines.

One of the most remarkable features of the Hepwix animal studies which have already been noticed in our columns was that, with a wide difference in plot and setting, they for the most part employed the same actors. It was usually "Rover" who occupied the centre of the stage, either alone, or with his equine friend "Black Beauty," seconding his heroic efforts. In the subject to which we are now drawing attention, though the story is again one in which animal sagacity is employed,

neither "Rover" nor "Black Beauty" make an appearance, and the hero is what the average person will regard as the most unpromising of all animals for this purpose—an elephant.

The first scene of "Snatched from a Terrible Death" reveals a bungalow in India. On the verandah, an English army officer is bidding goodbye to his young daughter, preparatory to setting out for a spell of duty. Black servants lead up an elephant and he mounts the howdah, an attendant climbs up beside him to guide the ponderous beast, and both are soon out of the picture.

In the second scene, introduced by a sub-head—"The Snake God Demands a Sacrifice"—we see a clearing in the jungle in which stands a hideous idol. Before the grotesque figure is a rough altar on which a number of gruesome serpents twist and coil. One of the high priests declares to the mob of natives who are grovelling before the altar, that the god demands a human sacrifice, and the whole mob at once jump up, wave their spears and set out in search of it.

The Colonel's daughter is reclining in a hammock when the mob of fanatics rush up, fell the servant to the ground, and carry off the girl. A little while after, the officer returns, and, nearly driven frantic by the discovery of his loss, shakes the unconscious servant until she recovers sufficiently to point in the direction in which the girl has been carried. The officer, almost out of his senses, turns his elephant's head in that direction and, urging the animal forward, decides to trust to its intelligence and love for his daughter.

Some charming scenes follow, as the elephant, slow but sure, covers the path taken by the girl and her captors. Now he is wading through a stream, now lifting off its hinges a gate which bars his progress, until at last he bursts in upon the astonished natives, who have strapped the girl to the altar, amid the venomous snakes, and are awaiting the death scene. At the sight of the elephant they take to their heels, and the huge animal strides up to the girl, quickly loosens her bonds, lifts her from the altar and, kneeling down, allows her to climb on his back. Then he retraces his steps and a last scene shows the joy of the father at the restoration of his child, the film concluding with a pretty view of the grateful girl patting the trunk of her rescuer.

There is no doubt that this will be one of the most successful of the Hepwix films and the firm are to be heartily congratulated, both on the cleverness with which the various scenes have been set and on the careful training obviously necessary before the elephant could perform his not too easy rôle satisfactorily.

It is interesting to notice, as showing the desire for thoroughness which may be traced throughout the subject, that the natives are real Indians, and the snakes also real reptiles. The latter add a gruesome touch to the scene as they writhe about the altar on which the girl is bound.

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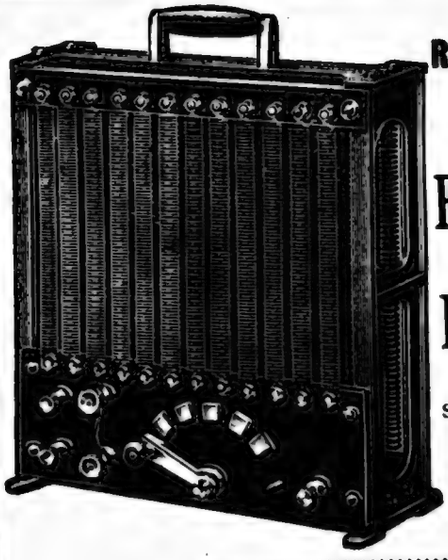

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Review of Latest Productions.

Urban-Eclipse-Radios.

The Urban Company this week follow up Paper Tearing by the issue of an even more attractive subject on somewhat similar lines, entitled The Lightning Postcard Artist. At the outset a plain card is presented upon which the hand of the artist rapidly outlines a cottage window. An animated toy policeman looks in, and an equally wooden but loose jointed butler hands him a bottle of wine; the stimulant takes immediate effect, and the constable sits down. Recovering, he stops a motor; the petrol tank explodes, and the policeman is dispersed in small pieces. The pencil's point is dull. A penknife then automatically sharpens the pencil, upon which it resumes work, and draws a candle, candlestick and matches, which travel unaided across the table. A syphon, bottle, tumbler and smoking utensils, next move into position. The candle bends over and sets on fire the matches. A Puppet figure now rises from space and extinguishes the flaming matches by means of the syphon. The animated doll draws the cork from the bottle, and mixes a drink. The pipe obligingly fills itself from the pouch, and the small figure is seen realistically smoking. In this section human characters take the place of dolls upon the post cards, and from a dim outline a man and a woman appear, seated at separate tables in a restaurant. The female figure is veiled, and the man is curious. The veil is removed, but instead of the loving being he expected to see, the coal black face of a negress is presented, and the man's ardour suddenly cools. The black face then disappears, leaving the rest of the handsomely costumed form, and a beautiful but stolid and immovable white countenance takes its place. The man is hard to please, and, though surprised at the change, he remains unconcerned. Another change of masks, and the stolid face is replaced by one of a different type, equally comely but more vivacious and inviting. He responds to the invitation and becomes amorous. Just as he is about to imprint a kiss upon her willing lips, a further change is effected, and the original grinning negroid features reappear, to the openly expressed disgust of the male. After other illusions there is presented A Feeding Bottle subject. Three of these infant necessities are drawn side by side upon the card. A baby's face then appears upon the flat surface of the outside bottles. The centre bottle obligingly bends alternately to its companions on either side, from its own contents feeds the other two baby faces, and then mysteriously explodes. This film is a certain draw.

The Urban Co., have secured a most comprehensive picture of the various phases of the Dover Pageant, which they illustrate in four films of a total length of 1250 feet. Their subjects take us back to the time of King Arthur and his Round-Table Knights in the first place and after some interesting scenes of the Arthurian period we are introduced to William the Conqueror, to whom the men of Dover are seen swearing fealty. Afterwards King John's period is illustrated and the episode of the Abbot of Canterbury who put forward a shepherd to answer three questions in his place is flashed on the screen, followed by views of John's abasement and surrender to the pope after his defiance of the Papal legate and subsequent excommunication. The return of King Edward and Queen Eleanor from the Crusades is next seen and the presentation by Queen Eleanor to the people of the first Prince of Wales, the happy event being celebrated by general rejoicings and striking processions. The last episodes are those of the meeting of Henry VIII and Charles the VI of France, introducing interesting views of morris dancing and other festivities and Charles I wooing Henriette of France, and the Queen's enthronement. The conclusion of the film shows the grand procession of the 2,000 performers in the Pageant.

Travelling through Russia is a film of excellent photographic quality showing the principal streets and scenes principally of life in St Petersburgh and Moscow. It is in every way a notable addition to the Urban geographical series. The views of St. Petersburgh are remarkable for the number of soldiers met with, those of Moscow more particularly for the ornate architecture of the churches seen on either side. The great bell of Moscow is seen, as well as some of the cannon left by Napoleon and there are some interesting views of Tiflis and of scenes on a race course, the subject concluding with views of Cossacks at their quaint native dances and horseplay.

Another travel film of wonderful quality issued by this firm takes us From Quebec to Niagara on the St. Lawrence, the famous "thousand islands" presenting scenes of wonderful charms. The picture, which concludes with a view of the famous falls, has only just been secured and was produced at the Palace Theatre on Monday for the first time. It is certainly one of the best and most picturesque "travels" we have seen.

In the topical field, the Urban Co., have been even busier than usual, their films of this variety including a Goodwood series, secured from special position alloted by the Duke of Richmond and Gordon. The Paddock and weighing in scenes are exceptionally good, as are the views of the various races depicted, and brilliance is lent to the scene by the presence of a fashionable and well dressed crowd.

Urban's have also some good pictures of the Henley section of the Olympic Games, the chief races being beautifully depicted by cameras stationed along the whole length of the course, from start to finish. The race in which the Belgians lost to Leander should have particular interest as shown in the Urban film, which is of good quality.

Williamson.

This company issue another very clever study of military life, which should prove at least as successful as "The Bully and the Recruit," which made a very favourable impression when it was issued a few weeks back. In the present subject, a young man of good position is detected cheating at cards in his club and turned out. Afterwards he forges his father's name to a cheque, and is turned into the street. Reduced to poverty, he attemps suicide from a bridge, but is stopped by a friendly policeman, who takes him home and persuades him to enlist. With his new friend the young man goes to the recruiting station and joins the "Death or Glory Boys," with which regiment he goes to the front and by an act of great heroism gains the V.C. His parents read of his action, and after a striking scene in which the hero

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is decorated on parade, the young soldier is received home again, and afterwards visits his friend the policeman and receives his hearty congratulations. "Still Worthy of the Name" is the title.

"Star" Films.

The Star Film Trading Co., which has recently opened an office in Rupert Court for the sale of the "Star" films, manufactured by the famous firm of Melies of Paris, informs us that it has received a batch of good subjects, and that from now onwards three or four attractive novelties will be issued weekly.

Walter Tyler, Ltd.

Everybody is talking of the famous Salomé dance popularised in the first place by Miss Maud Allan at the Palace Theatre and since adopted by numbers of other dancers, and there is no doubt that among those who have not had an opportunity of visiting the Palace or other London halls where the dance is being featured, a strong desire exists to see the performance by some means or other. This large public has the desired opportunity presented it this week, the above firm having secured an interesting film of the Salomé dance, performed by a highly talented artiste. The film, which is of Messrs. Tyler's own taking, is of photographic quality which promises well for the firm's subjects when they commence manufacturing on a large scale, as we believe they purpose immediately The dance opens by Salome, clad in the customary light costume and ornamental headpiece, walking down the steps at the back of the stage She comes slowly forward waving her arms in the graceful manner which Miss Maud Allan has rendered famous, then begins dancing, and at last falling fatigued to the ground, sees the head of John the Baptist, recoils in surprise, then is overcome with joy and dances joyously round the head and kisses it. Then however she is overcome with horror at the blood and throwing the head away, herself falls in a swoon. This subject should certainly be a success, considering the vogue of the dance which it represents and its success will certainly be assisted by the manner in which Messrs. Tyler have set and produced it.

Hepworth.

In addition to the special film described elsewhere, Hepworth's issue "Cabby's Sweetheart." A charming young lady kisses her sweetheart goodbye, and he jumps on his box and drives off. She stands for a moment to watch him drive down the road, when she is accosted by a smart old man who tries to enter into conversation. The girl resents the insult and walks off hastily. The man hesitates for a second, thinking, when a miserable-looking little man offers to force the girl into his power. The offer is accepted and terms arranged. The little man, running after the girl, touches her on the sleeve and pulls forth a quantity of jewels. The girl at first refuses to listen, but one or two sparkling and bright jewels offered at a very low price interest her, and the artful jeweller invites her to his place near by. The girl follows him, not noticing the wink he gives to the man behind. The girl refuses to step inside, but another glance at the jeweller's wares disperses her fears. The girl is lost in wonderment at the articles set before her, and, sitting at the table where the goods are laid out, she removes her hat and places a tiara of diamonds on her head. While she is thus engaged the little man takes a handkerchief and sprinkles it with chloroform. Creeping behind the girl he places it over her face and in a short while she falls insensible to the floor. The designing villain, who has been all this time concealed behind a screen, comes forth, and, settling with his accomplice, tells him to fetch a cab. Outside, the jeweller hails a hansom and returns to assist his employer to fetch the girl out. They lift her into the cab and get in with her. The cabby, seeing the girl thus molested, glances inside as he drives along and discovers with alarm that they have captured his sweetheart. He drives to the police station, and, calling out the constables, gives both abductors in charge. The poor girl gradually regains consciousness and embraces her sweetheart with joy at her fortunate escape.

Gaumont.

The Gaumont Co. showed us a capital comic film with the title, Call Me at Seven O'clock. In the opening scene an hotel guest, preparatory to going to bed, is seen asking the hotel servant to call him at the hour mentioned, and in the morning (scene two) the latter is seen faithfully knocking at the guest's bedroom door, without the slightest effect, however, the man sleeping on through a hurricane of blows. At last the servant enters the room and renews his efforts, shaking the sleepy one vigorously but meeting with no success in his efforts to wake him, although he is joined by the landlord, an old woman servant and another waiter, all of whom join with him to vigorously lift their customer in the air and thumping him on the bed and beating vigorously on various tin cans. Finding this has no effect, some go out to the street and hold a blanket into which the tired one is thrown from the window. Still he awakens not, and the now angry servants enlist the service of a passing drum and fife band, with no more effect than before. Pails of water are then dashed over the sleeping man and still he stirs not, until at last a brilliant idea occurs to one of the band, who clinks two coins together in the man's ear, which causes him to leap to his feet at once and make a short cut for his train, dressed as he is.

An interesting panorama, entitled A Railway Run in Central France is also issued by Gaumont's. This takes us through some highly interesting country, thickly wooded and well provided with rivers and mountains. Some charming effects of light and shade on distant lakes are obtained as the train goes on its journey and the subject concludes with views of a small town and its railway station. Gaumont's inform us that they have also secured some good views of the Olympic Sports at Henley.

Paul.

Mr. Paul has a clever and amusing trick number with the title The Magic Box. The box in question is the property of a presumably impecunious young man whose acquaintance we make as he is reading an advertisment in his newspaper asking for a novel illusion or trick. With his box and a handbag he wends his way to the address given of the advertiser and is ushered into a drawing room, where the owner of the house invites him to display his powers. Placing a funnel in a hole in the lid of the magic box, the young man pours two powders through it and makes a few passes with a wand—and the box bursts open to release a dainty young lady, who vanishes as the host goes to embrace her. The latter however has seen enough to convince him of the value of the box and and quickly pays for it and when the previous owner has gone, sets about the trick for himself, but to his dismay raises an old and ugly beldame. Trying again however; he raises the pretty girl already seen and as he is engaged in affectionate passages, his

wife rushes in and the girl vanishes once more. The wife in her turn tries her hand at magic and a handsome young man makes his appearance and embraces her. The husband angrily protests and the film concludes with the two arguing.

Pathé.

A Pathé trick film is called The Haunted Castle and is described as follows:—The peasants in Brittany whisper to one another at night a story that makes one's hair stand on end. During clear nights the Squire of Badnews used to walk about his castle in the moonlight which made him look like an unearthly being. One night Sir Baldhead and his page Odin, who happened to be on the moor, saw the ghost, and as they were gallant cavaliers, they assaulted the haunted castle, broke in the door, and entered the old building, where they became the sports of all sorts of amazing and unheard-of delusions. In one part of his large castle the squire had been holding sequestered for years, a noble and titled lady whom he wished to marry against her will. A series of extraordinary incidents end in the release of the lady, and Sir Baldhead is lucky enough to be given her hand and heart for his reward.

A Runaway Mother-in-Law is a comic from Pathé's. Mothers-in-law are not supposed to be on the best of terms with their sons-in-law, but the one in the picture is so unselfish that she undertakes to remove his furniture and takes the place of the horse in the shafts. Unluckily, while proceeding down a steep slope, the weight of the cart proves too much for her and she is dragged down the hill and finally landed in a pool of water at the foot, from which her son-in-law, concealing his amusement, helps her.

A typical Pathé trick film is Pierrette's Talisman. Pierrot carelessly leaves a note in his pocket which convinces Pierrette of his unfaithfulness and she runs out into the snow, in the midst of which she lies down and falls asleep. The inevitable fairy comes to her rescue and gives her a talisman, which will enable her to have anything she desires in the orthodox way. Of this she makes the very fullest use, and conjures up a sedan chair and with it a handsome young marquis to attend on her. After various other adventures she wakes up to find herself still in the snow. A concluding scene shows Pierrot and Pierrette happy and indicates the arrival of six little pierrots to increase their bliss.

On Bad Terms with the House Porter is a comic from Pathés. A married couple are on good terms with the official, but when they express a wish to keep a dog, relations become unpleasant and the end of the incident of the unhappy couples harrying by the porter, is their removed to a quieter abode.

Honour for Gaumont Co.

We are informed that the Gaumont Co. has received cable advices from Mr. Frank Lascelles, the Master of the Quebec Pageant, stating that a special command has been received from the Prince of Wales for a kinematograph record of the Pageant. The company had already secured exclusive kinematograph rights for the Pageant and arranged for its exhibition in England, and this evidence that the Prince of Wales has specially interested himself in the matter and was anxious that nothing should be omitted from the living picture record of the occasion, must be very gratifying to them.

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